

The Monthly Musical Record.

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THE INFLUENCE OF THALBERG ON THE PRESENT GENERATION OF PIANISTS.

THE news of the death of Thalberg, at Naples, came as a surprise about a month since to musicians. An outline of the leading facts of his life will be found on another page of this Number; but the influence he has exerted on writers for and players on the piano has been so great, that it will not be inappropriate if we direct the attention of our readers for a little while to the subject. As an original composer, it need scarcely be said that Thalberg will not for a moment compare with such writers for the piano as Mozart, Beethoven, or Mendelssohn; yet it may be questioned whether either of these three has done so much to enlarge the resources of the instrument as that eminent *virtuoso*. It is true that some of his effects had been hinted at by his predecessors. Many of his octave passages and extensions, for example, are foreshadowed by Weber; while his manner of singing a melody on the piano, and at the same time performing a brilliant accompaniment, is an elaboration of Mendelssohn's idea of the "Song without Words." Indeed, the latter composer's great Prelude in E minor (No. 1 of the Six Preludes and Fugues, Op. 35) is quite an anticipation of Thalberg's style. But after making every deduction of this kind, which we do in no carping spirit, it is still undeniable that as an inventor of new effects and combinations he has been equalled by no one, unless it be Liszt. And with Liszt he can hardly be compared, but must rather be contrasted; for while the great Hungarian's writings show the eccentricities of genius, those of Thalberg, on the contrary, display the satisfying symmetry of a highly-cultured talent. Liszt's compositions, moreover, like his playing, have exerted comparatively but little influence, partly because of their enormous difficulty, which in some cases is so great that there are certain pieces of his which, it is said, no one but himself has ever been able to make thoroughly effective. Genius, moreover—especially such an erratic genius as his—is far more difficult to imitate successfully than the most highly-finished talent. And we think it is one great secret of the popularity of Thalberg's music, that, however showy and brilliant, it is never eccentric nor unintelligible. As many of our readers will know, it is by no means easy to play well; still it is within the reach of well-trained pianists, and will always reward for the labour involved in getting it up.

Having thus testified our hearty appreciation of Thalberg's merits, we deem it right to add that, on the whole, we do not think that the influence exerted by his music has been salutary. He has indisputably done good service, as we have already said, by the additions he has made to the resources of the piano. But the enthusiasm excited by his playing has raised up a swarm of imitators, who, without ideas or invention of their own, have endeavoured to obtain similar effects from the instrument. Herr von Lenz, in his work "Beethoven et ses Trois Styles," is not far from the truth when he says, "The piano of the present day, to tell the truth, consists only of Thalberg simple, Thalberg amended, and Thalberg exaggerated; scratch what is written for the piano, and you will find Thalberg." All music in which the idea is entirely secondary to the execution, in which nothing but the display of digital agility is thought of, is, however useful as practice—nay, more, however pleasing to listen

to—artistically false. The art should never be debased to mere ear-tickling; and we consider the evil influence of Thalberg to consist in this—that others have been tempted by the brilliant, and, doubtless, of its kind, well-deserved success of his works, to inundate the music shops with imitations of his style and effects, without his originality for their excuse; and instead of new ideas, to give us merely passage writing. Were it advisable, pieces might easily be named, which have had considerable popularity, that are the most palpable copies of Thalberg's style, adapted to the capacity of school-girls. The whole question of modern piano-playing, and the class of music most in vogue, is too wide to be treated of in the present article. Possibly we may return to the subject on some future occasion; meanwhile, we simply enter our protest against the degradation to the mere performance of scales and arpeggios of an instrument to which Mozart, Beethoven, and Weber confided some of their choicest thoughts.

Some of our readers may perhaps think us hypercritical; others may say that we fix our standard of art too high. Possibly we do; but if so, we would far rather err in this direction than in the opposite. Of course, if the piano is simply used (as is too often the case) as an accompaniment to conversation at evening parties, it matters very little what is played; but we regard music as something far higher—not merely a means of amusement, but an educational power, capable, if rightly used, of elevating the mind alike of players and listeners; and therefore we regard as prejudicial any influences which have a tendency to elevate the merely mechanical at the expense of the intellectual. It is for this reason that, while admitting, as fully as any can do, Thalberg's great talent both as a player and a writer, we contend that he has not, in the highest and best sense, been a benefactor to his art.

FRANZ SCHUBERT'S MASSES.

BY EBENEZER PROUT, B.A.

(Continued from page 57.)

5. THE MASS IN E FLAT.

ALTHOUGH the great mass which is now about to be noticed comes fifth in our series, it is not the one which really succeeded the mass in C, last analysed in these columns. Schubert's fifth mass was that in A flat, composed in the year 1822, and still unpublished. I have made more than one effort to obtain a copy of the score, in order to be able to give the readers of this paper an account of it, but all my efforts have been unsuccessful; I am therefore obliged to pass it by with merely this word of explanation.

The mass in E flat was composed—according to the date of the autograph which is in the Royal Library at Berlin—in June, 1828, only five months, therefore, before the composer's untimely death. It is more accessible to the general public than the rest of the series, as the enterprising publisher, Rieter-Biedermann, of Leipzig, brought out, a few years since, both the full score and the vocal score, as well as the separate vocal and instrumental parts. As a work of art the mass is far superior to any of those hitherto noticed, and is, indeed, one of the finest examples of its author's genius, worthy to compare with the great symphony in C, written in the same year, or with his great quartetts in D minor and G.

The mass in E flat, like the first mass in F, is scored for a very full orchestra. Besides the ordinary string quartett, we find oboes, clarinets, bassoons, horns, trumpets, trombones, and drums. It is a curious thing that in none of our author's masses do we find any parts for

flutes. Perhaps he shared the opinion attributed to Cherubini, that "the only thing worse than one flute was two," or he may have considered the tone of the instrument wanting in the dignity requisite for sacred music. Even in his smaller sacred works we find the same peculiarity. In his great "Hymn to the Holy Ghost" (Op. 154), which is accompanied by a very full band of wind instruments, the flutes are conspicuous by their absence. The only sacred composition in which they are to be found is the First Offertory, "Totus in corde langueo" (Op. 46), and whatever may be the explanation, the fact is curious enough to be worth noting.

One more remark before proceeding to a detailed examination of this mass. It is far longer than any of the preceding ones. The longest of these, the mass in F, contains in all only 940 bars, while the present work has 1,687. It is not that it is absolutely of unusual length; some of Haydn's six grand masses are nearly or quite equal to it, while Beethoven's great mass in D, and Cherubini's in D minor, are far longer; but all the earlier masses are in comparison short and unimportant, while the mass in E flat is planned on a large scale, and probably designed for some high festival of the Church.

The "Kyrie" (in E flat, 3, Andante con moto, quasi Allegretto, 164 bars) arrests attention at once by the beauty of the opening symphony. The use of the brass instruments, *pianissimo*, was a favourite device of Schubert's in his later years, and one of which he may fairly be considered the inventor. We find it employed by him also in his *Rosamunde* music, and in the introduction of the overture to *Fierabras*. Not less striking is the rhythm marked by the basses, while the pathos of the phrase, and its exquisite harmonies, will not escape notice:—

Andante con moto, quasi Allegretto.

Ob.
Corn.
Tromb.
Fagotti.
Bassi.
Clar.
sf
&c.

In the following bar the chorus enters *pianissimo*, with the same subject, accompanied only by the strings, the basses persistently maintaining the rhythm already established. Then follows an entirely new subject, announced

first in a symphony of four bars for the orchestra, in which the theme is given to an oboe and a clarinet in unison—a somewhat unusual tone-colouring, which Schubert has used likewise in the first allegro of his B minor symphony, and the andante of the symphony in C. Cherubini also employs it occasionally in his overtures. This melody is accompanied by moving quavers in the violins, and sustained chords for the favourite trombones *piano*. A series of flowing melodies, over which space forbids our staying, leads to a full close in B flat; in which key the "Christe" follows, with a great *crescendo* up to a *fortissimo*, and a most unexpected modulation into C major. The voice parts merely are quoted:—

Coro. *cres.* *sempre cres.*
Chris - te, e - lei - son, e - lei - son... &c.

The instruments accompany in unison and octaves—the strings in iterated triplets, and the wind in holding chords, while the basses march in stately crotchets, with bold skips of an octave, and even a tenth. After three bars of interlude for the strings, the passage is repeated, the modulation this time being from G minor to D major, in which key the music continues for some little time, returning to E flat by one of those sudden transitions so characteristic of Schubert:—

V. (Wind Instr. ten.)

V. *decres.* *Sop. p.*
V.a. *Alto.* e - lei - son &c.
Bassi.

This dominant seventh is sustained for six bars longer a most effective horn solo being introduced, which we must forbear quoting, and then the first subject recurs. Matter that has been previously used makes up the rest of the movement, till near the close, when a most beautiful *coda* is added. To give any adequate idea of it, one would have to print the last four pages of the score in full; but space must be found for the symphony of four bars by which the *coda* is introduced, as containing one of its author's most original solos for the horn; very similar to the one referred to as leading back to the first subject:—

Fag. 1, Cor. 2, unis.

V. 1. *decres.*
V. 2. *&c.*
V.a. *Celli, div.*
Bassi, *fiss.*

The effect of the *sforzando* on the closed F flat of the horn in the above quotation is new and striking. At the next bar the chorus enters on the chord of A flat; then after the chord of C flat, a fine pedal point of twelve bars

on B flat succeeds; the symphony just quoted is repeated, and the close follows almost immediately.

The "Gloria," which is in four movements, is distinguished both by breadth of style and novelty of treatment. The opening movement (B flat, ♩ , Allegro moderato e maestoso, 144 bars) commences without a note of introduction, with a bold phrase for the unaccompanied chorus:—

Voce. Viol. Tutti.
Glo - ri - a... in ex - cel - sis De - o, glo -
Bassi.
ri - a in ex - cel - sis, &c.

The unexpected entry of the full orchestra at the fourth bar (which is not quoted, as the instruments go with the voices) is very effective. After a few bars of vigorous harmony, we reach a full cadence in B flat; after which the first three bars of the subject last quoted is given to the bassoons and trombones *piano*, and on the chord of G the chorus enters, also *piano*, with the "et in terrâ pax." At the "Laudamus te" the first subject recurs in its complete form, and with the same treatment as at the opening of the movement; that is, the first three bars for the voices alone, and the full orchestra entering as before at the fourth bar. After the half-cadence on F, follows a most characteristic touch of Schubert's harmony and modulation in the "Adoramus te," which is so beautiful that room must be spared to quote the voice parts of the whole passage:—

Sop. $\sharp\sharp$
Alto. $\sharp\sharp$
Ten. $\sharp\sharp$
Basso. $\sharp\sharp$
a - do - ra - mus te, a - do - ra - mus te, a - do - ra - mus
be - ne - di - ci - mus, &c.
te. be - ne - di - ci - mus, be - ne - di - ci - mus te,

The exquisite beauty of the change of harmony on the F of the soprano will strike every reader, and needs no comment; but the effect of the passage is still further enhanced by the orchestral colouring. The bars for the soprano alone are unaccompanied; but at the entry of the full chorus the first phrase in D flat is accompanied by the strings; and the second, in striking contrast, by one oboe and three trombones, *pianissimo*, in both cases the instruments being in unison with the voices. A masterly *forte* on the "Glorificamus te" succeeds, which is especially remarkable for a bold modulation into C flat, which is unfortunately too long to quote. In this key the chorus concludes this part of the movement; and one of those sudden transitions, to which Schubert in his later

years was so partial, brings us back at once into E flat, in which key a new and important theme is introduced for the "Gratias":—

Clar. (Fag. all Bre.)
Str. pizz. $\sharp\sharp$
Voce. $\sharp\sharp$
Gra - ti - as a - gi - mus ti - bi prop - ter
Bassi.
magnam glo - ri - am tu - - am, &c.

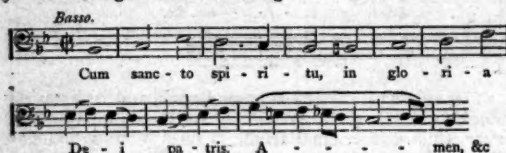
This subject is treated at some length, and with various modifications in the disposition of voices and instruments; after which the original theme is once more introduced, and a charming *piano* cadence for voices and strings, brings this striking and highly original movement to a close. The "Domine Deus" which follows (G minor, Andante con moto, ♩ , 86 bars) is even more novel in design and effect than the chorus last noticed. After a prelude of six bars, the tenor and bass in octaves give out the words, "Domine Deus, agnus Dei, qui tollis peccata mundi," as a choral recitative, in detached ejaculations, with a bold counter-subject with bassoons and trombones in unison, and *tremolo* accompaniments for the strings; then after a gradual *diminuendo*, and one bar of the note D held *pianissimo* by the alto trombone and the first bassoon, the whole chorus whispers the "miserere" in the following exquisite phrase in G major:—

Tromb. Alto. Fag. 1. Tromb.
Sop. $\sharp\sharp$
Alto. $\sharp\sharp$
Ten. $\sharp\sharp$
Basso. $\sharp\sharp$
mi - se - re - re, mi - se - re - re no - bis, mi - se -
re - - re no - bis, &c.
mi - se - re - re
bone tacet. Clarineti e Fagotti Colle Voce.

The opening subject then recurs in C minor, the theme being now sung by altos and tenors in octaves; now leading to the "miserere" in C major, with the melody in the tenor instead of the soprano. After a third repetition

of these two themes (in D minor and major) the climax of the movement is reached. Schubert has returned to the original key of G minor; the tenors and basses, as at first, exclaim "Domine Deus" in octaves; and now the trebles and altos, also in octaves, repeat the cry at a bar's interval in free imitation. More and more piercing rise the cries of the chorus—an extraordinary enharmonic modulation from B flat to A minor, leads up to a tremendous burst *fff* for the full orchestra, and the chorus in unison utter one great shout of "miserere"—now no longer a subdued prayer, but an agonised cry for mercy, accompanied by the poignant discord of the chord of the minor ninth and eleventh; and a few bars for the orchestra conclude this striking movement. It is so impossible to compress the score into a few staves, that I must reluctantly refrain from quoting this magnificent cadence.

The "Quoniam" (B flat, ♩ , tempo *mo*, 29 bars) is nothing more than a repetition of the chief subject of the first movement of the "Gloria," and is evidently intended as a prelude to the elaborate fugue which follows, "Cum sancto spiritu" (B flat, ♩ , *moderato*, 205 bars). The subject of the fugue is the following:—



The opening phrase will be recognised as an old acquaintance; being, indeed, identical with the subject of the fugue in E in Bach's "Forty-eight," and the finale of the "Jupiter" symphony of Mozart, not to mention at least half a dozen other pieces in which it may be found. Schubert is in general so thoroughly original in his themes, that one can hardly doubt that he took this subject designedly, with the view of subjecting it to new treatment. And the various counterpoints and accompaniments introduced give an effect of novelty to the movement which would hardly have been expected from the opening. Chromatic harmony forms an important feature of the whole. Take as an example the treatment when the alto first enters:—

Alto.
cua sanc - to spi - ri - tu in glo - ri - a

Ten.
men, cum sanc - to spi - ri - tu in glo - ri - a

Bass.
men, cum sanc - to spi - ri - tu, cum

glo - ri - a tris. De - i pa - tris, men.

sanc - to spi - ri - tu, in glo - ri - a

A - - - - men. &c

De - i pa - tris. A - - - - men.

This extract gives a fair idea of the style of the entire movement. The instruments play in unison with the voices throughout. Towards the close, after a pause on F, a short *stretto* is introduced for the wind instruments alone, *piano*. This is then repeated, in a somewhat varied form, by the voices, and succeeded by a long and effective pedal point. It is impossible on the whole to consider this fugue one of the best portions of the mass. Schubert never excelled in the scientific style; and although some most beautiful canons are to be found in his masses—such as the settings of the "Benedictus" in those in F and G, and the "Et incarnatus," presently to be noticed in this work—whenever he had to fetter himself by the stricter forms of composition, his ideas seem to flow less freely, and there is a stiffness about the music which is usually quite foreign to his manner. If his fugue in E minor (Op. 152) for piano duet is compared with Mozart's four-handed fugue in G minor, the difference between laboured and unlaboured composition in the same style will at once appear. In spite, however, of the comparative weakness of the last movement, this "Gloria" must, on the whole, rank among the noblest inspirations of its author.

(To be continued.) — p. 84

FREDERIC CHOPIN.

(FROM A LECTURE DELIVERED AT SOUTH KENSINGTON BY E. PAUER.)

ONE of the most interesting and fascinating artists is Frederic François Chopin. Very little is known about his childhood. He was born in 1810, in a village near Warsaw, where his father, a Frenchman, and his mother, a Polish lady, lived quietly in very modest, even restricted circumstances. The only son, he was loved with touching affection by his high-principled parents. Strange to say, Chopin was never taught by any celebrated man, but by sound and clever musicians only, who held Bach and all classical masters in high respect. His greatest progress he owed to himself, and to his strict observation of all that he found in others worthy of adaptation. He never appropriated a foreign speciality before examining it closely to see how far it would agree with his own nature. This nature was essentially Polish. After the unhappy revolution of 1830, his feeling for his unfortunate country predominated to such a degree as to hinder the development of some of his finest inspirations, by that freedom indispensable to a good work of art. Three composers influenced Chopin greatly—namely, Bach, Mozart, and Weber. In his works there is Bach's tendency to polyphony, Mozart's elegant and chaste grace, and Weber's chivalrous romance. It is also said that Chopin was very fond of Hummel, and particularly of that distinguished master's Concerto in A minor, which may readily be believed. A comparison of Chopin's F minor Concerto with it will show the close relation between the two masters. That Chopin inclined towards the Mozart or Vienna school is undeniable. In observing the peculiarities of his style as a composer, and the specialities of his playing, his originality is very remarkable: he not only invented new chords and modes of treatment, but also new forms. The Impromptu, the Ballade, the Scherzo—in the novel length and altered intention given to it by him—the Valse de Salon, are his creations. His pieces in the smallest form are the most perfect. In his eighteen Nocturnes—a form invented by John Field—he gives us music of great charm, of a nobility of feeling rarely to be met with. His twenty-four Grand Studies are a standard work, and have not been surpassed. Their beauty is very great, and their value lasting.

Chopin is an intrinsically subjective composer: he gives us in his music moments of his inner life, which show a depth of feeling perhaps inadmissible in a classical piece of large dimensions. True, they are only passing moments; but they awaken in us such real delight that we listen spell-bound; and none, save a mere matter-of-fact person, can exist, but will feel inclined to muse on these unusual strains. Chopin enriched the three chief elements of music—rhythm, harmony, and melody. Granting that his rhythmical expression is the result of his Polish nationality, and that particularly the Polonaise and Mazurek, those two essentially Polish dances, are the chief source of their existence, it must nevertheless be conceded that they had not hitherto been appropriated in such an effective or useful way. Respecting his harmonies, it may be observed that Chopin is fond of blending the major and minor keys; that is, he applies unreservedly to pieces written in major keys chords belonging of right to the minor keys, and *vice versa*. This amalgamation offers to him many new and surprising harmonic effects. Although Weber had previously indicated in some of his works this innovation, it emanated with him more from a dramatic tendency. With Chopin it originates in his nationality. These outbursts of great joy at the seeming prospect of deliverance from the hated yoke of a merciless oppressor, on the other hand, the deep mournful resignation to a deplorable fate, these are the salient traits of Polish character. They are represented truthfully in Chopin's music. His melodies are no less remarkable as evidencing his innate sense of beauty than for impressing us with the distinction and nobility of his mind. Chopin in his life never wrote a vulgar note.

During the whole time of his residence in Paris he was surrounded by the most distinguished persons, and moved only in the best society. With few exceptions his pupils were ladies belonging to the aristocracy of France, Germany, and Poland. In a strict sense, Chopin was never a popular composer; nevertheless, he has left a deeper mark in the history of pianoforte music than many composers who received the plaudits of an enthusiastic crowd. Chopin's music requires, for real appreciation, a small and select audience; it needs a quiet room, the dimensions of which will allow of the perception of those delicate traits and appreciation of those refined harmonies, the tenderness and distinction of which are lost in a larger circle. From these observations it is easy to divine that his style of playing was very analogous to that of his compositions. His performance was perfect to the very least details, and his touch enchanted all who heard him. The quantity of tone he produced, although lovely in itself, was, however, small in comparison with that of other virtuosi, and was less adapted for large concert rooms. Chopin's style was too elegant for the great public; his personality made no impression upon the mass; but it was so much the more attractive to the cultivated individual.

Although a musician may point out certain things in Chopin's compositions that may fail to strike a sympathetic chord in every heart, yet for the pianist, Chopin excites the highest interest. He and Schumann, as well as Mendelssohn, exert the greatest attraction.

This interest is not lost, but it increases with more intimate acquaintance; his studies will be ever welcome, and his waltzes and mazurkas will ever delight us. The teacher will never tire of hearing his nocturnes and impromptus, and the pupil will bear in grateful remembrance the delight of having revealed to her or him this new world of harmony and beauty. A phenomenon of such

note as Chopin deserves from us a much longer notice than the limitation imposed by our space allows.

E. P.—R.

ON DANCES IN CONNECTION WITH PIANOFORTE MUSIC.

As more than half of that which has been written for the piano is based on the rhythmical features of Dances, or has been evolved from them, it will not be without interest to pass them in review, and to cite the countries, with the date, as near as we can find it, of their invention. We will begin with Spain. It is well known that dancing is one of the national amusements of the chivalrous people of that country. Their pleasure in dancing amounts to a passion. As long ago as the romance writers their *Gaditanic* dances were described, in which castagnettes—an accompaniment to the dances of almost all southern people—would seem to have been used, and as much vigour and passion exhibited as in the modern Fandango and Bolero. We will pass over the Pordon Dantza (dance with lances), the Saut Basque, the Chika, which was introduced by the negroes and was afterwards adopted by the nuns, who danced it on Christmas Eve to express their joy on that occasion, and the Moriska, as they have not been known out of Spain. Of greater interest to English readers will be the Pavana. In the "Parthenia," A.D. 1611—the first collection of music ever printed for the Virginalls—we find several Pavanas; the Pavana S. Wm. Petre, and another the Earl of Salisbury, both by William Byrd; further, the Pavana Thomas Wake, and one by Dr. John Bull. A serious, solemn measure, it was also called the "great dance." The princes danced it in full dress, with long mantles; the knights in cloaks, with swords; the magistrates in their robes, and the ladies with trains. The name may be derived from "pavo," a peacock, or from a noun of similar orthography meaning a turkey-cock. In dancing it the movements of the peacock in spreading its tail were imitated. But others maintain that Pavana comes from "Paduana," as a dance "saltato paduauux" is mentioned by an old writer cited by Rabelais, Vol. v., ch. 30.

Another Spanish dance is the Gallarda or Gaillarda, often found in the works of Byrd, Bull, and others. An old German writer calls it "a dance invented by Satan." As passionate in their opposition are the old writers to the Zarabanda, later called Sarabande, which became known about 1588, and which was named after a "devil of a woman" in Seville. Padre Mariana describes this dance at some length in his work, "De Spectaculis," and says that "this indecent dance has brought on more misfortune than the plague." In France the Sarabande was changed into a more serious and noble measure, and is described in Feuillet's "Chorography" (1700) as an heroic dance.

The Seguidilla is better known. The word means continuation, and is also applied to the song which is sung while dancing; the "Copla" has only four verses and one refrain. The Fandango is a dance of slow movement, in 6/8 time. It is performed by two persons who follow the music in their movements with the greatest strictness. But in the Fandango all is life and action. At first, tender, soft, and devoted, as it proceeds it becomes more passionate, even to the extreme of southern fire. Similar dances are the Tirana, originating in Andalusia, and the Jota Arragonesa, which is performed by three people.

The Bolero, from the verb "Volar" or from the Spanish "Volero," to fly; is said to have been invented in 1780, by Don Sebastian Zerego. The Bolero consists of several parts—the paso or promenade, the traversias or change of places, and the finale. The music is either in 2/4 or

3/4 time. When sung as well as danced they are called "Seguidillas Boleas."

The world-wide known Cachucha is not an original Spanish dance, but was invented by the famous Fanny Elssler, and was first introduced by her in the ballet of "Le Diable Boiteux." The word Cachucha has no existence in the Spanish Dictionary, but Blasis says that the Spaniards apply it to anything that is beautiful, while in the dialect of the Andalusian Gypsies "Cachucha" means gold. In poetry it means that part of the quiver in which the god Amor keeps his arrows. The dances Guaracha, Valex de Xeres, Madrilenia and Japateado are also not historical.

Of Italian dances, the Tarantella, Saltarello, and Siciliano are particularly well known, as all three have been successfully introduced in instrumental music by the best composers. There are two kinds of Tarantella, the Roman and the Neapolitan. An air which is extant of a Roman Tarantella, of the year 1654, is in common time, and bears no resemblance to our modern dance of the same name, which was invented *much later* in the province of Tarento or in Naples. It is therefore a deplorable anachronism of English music-sellers to publish a prelude and fugue of Sebastian Bach with the addendum of "alla Tarantella." Sebastian Bach knew nothing of this dance. The Neapolitan Tarantella is accompanied with the tambourin and castagnettes.

The popular dance of the Romans is the Saltarello, of which the melody is in 2/4 time. The lady holds her her apron with one hand while the gentleman plays the guitar. The most antique of the three Italian dances is the Siciliano, it is of slower movement than those before described, and is much in vogue among Sicilian peasants. France has furnished an important contingent of dances. Among the oldest are the Passepied, in 3/4 or 3/8 time, and the Bourrée imported from Biscay. The "pas de bourrée" were short and cheerful, and were afterwards adopted in the Allemande, the Anglaise, and the Ecossaise, where they were called "pas de fleuret." Further there were the Tambourin and Rigaudon, dances of Provence, and the Gavotte, which was much esteemed by the inhabitants of the Dauphiné. Besides the "profane dances," the so-called "sacred dances" were much in fashion in the beginning of the 16th century. In 1667 they were forbidden by Parliament. These sacred dances were the occasion of the publication of a very interesting work on the subject, written in 1588 by Jean Tabouret, with the title of "Orchesography."

Merely naming the Loure and the pastoral Musettes, we come now to the most interesting, graceful, and important of all dances, the Menuet, or, as it is known in England, the Minuet. It is said to have been invented by a dancing-master of Poitiers, the capital of the province Poitou. How old the Minuet is, will be seen from the fact of Don Juan of Austria, Viceroy of the Netherlands, having gone from Brussels to Paris, to see Marguerite de Valois, who was famed for being the best minuet-dancer of her time. The name is believed to have been derived from "menu"—Latin "minutus," small, neat. The Minuet was held in such high esteem that at least three months were employed in learning it, a period of time, in our days, in which a dancing-master would be expected to teach a young lady all the fashionable dances. To dance a Minuet in anything like perfection, must have been a difficult task, but our ancestors must have bestowed a care upon it very different in the result to the ungraceful way a Minuet, when attempted, is now-a-days *walked*.

In music, the first really good Minuet we possess is by Lully; it was composed by him in 1663, expressly for Louis XIV., who danced it with the ladies of his Court

at Versailles. It is a stately, quaint air in D minor. The Minuet was Italianised by Boccherini, and Germanised by Haydn and Mozart, but with all it retained a dignified and solemn character. But it was not only adopted by Italy and Germany, Bohemia, after a time, had a "Starocesky Minet," and with some alteration we find in Scotland, the "Strathspey." The Minuet was modified in many different ways; in 1707, they had the "Menuet à questre;" in 1715, the "Menuet d'Espagne;" in the course of change of fashion, came the "Menuet en six," "en huit," and then the "Menuet de la Cour." The most beautiful, but most difficult, was the "Menuet de la Reine," which was invented by Gardel for the nuptials of Louis XVI. and Marie Antoinette. The Courante may be assumed to have been the first regular dance in which all the company engaged; owing to its gravity it was called "La Danse des Docteurs!" La Quadrille is a variation of the English "Colonne-dance," better known as "Country-dance," Gallicised into "Contre-danse." The Country-dance was introduced into France by an English dancing-master about 1710. But not until Rameau introduced, in 1745, a Contre-danse in his Ballet of "Les Fêtes de Polymaie," was this dance accredited in France with value. The Galop and Valse were transplanted from Germany into France. It is certainly remarkable that serious Germany should have sent the vivacious Galop to France, and that vivacious France should have sent the serious Minuet to Germany.

Such old German dances as the St. Veitstanz, Hupf-auf, Ringelrey, &c., can be well passed over. The Fackeltanz, which Meyerbeer has lately brought again into notice, is described at full length in books dated 1700, 1706, and 1708. The old German dances were by no means so varied and artistic as the French and Spanish; in Chapman's play of "Alphonsus, Emperor of Germany," it is said—

"We Germans have no changes in our dances;
An Al-main and an Up-spring, that is all."

The Allemande, which was adopted by the French, is the original of the modern waltz; and the Suabian, Styrian, Ländler, or Deutscher, is merely a variation of it. The different Alpine countries, Styria, the Tyrol, and Bavaria, have had their peasant dances, each with a different name, but all more or less resembling the waltz. At different historical periods dances have been expressive of their epoch; in the beginning of the 18th century, they were characterised by a certain dignity, while the humours of pastoral life, and finessing of the ball-room, were presented in the Sarabandes and Gavottes of the time.

Weber's "Invitation à la Danse" brought about a revolution. In this immortal work fire and energy, with a spice of sentiment and coquetry, are combined. Strauss, and Lanner infused the waltz with good-natured Austrian character; and with the perfected brass instruments France and Austria contributed for its performance, to hear their productions played by a full band in Vienna was indeed a genuine irresistible treat.

The now universally-known polka was invented in 1830 by a Bohemian girl, Anna Slezak: no modern dance has had such popularity. As the English and Scotch dances have not been artistically treated in pianoforte music, we will pass them over. But the Polonaise or Polacca, and Mazurek or Mazurka, have much influenced composers. To state when these Polish dances were invented is not possible. In reference to the Polonaise, it may be mentioned that in the country of its origin it was performed in strict accordance with rules and figures—very different to the comfortable walking way it is gone through when danced in this country. The Polonaise has been refined

upon by Beethoven, Hummel, Weber, and other of our best composers; the Mazurka by Chopin, and latterly by Schulhoff. The "Rondo alla Mazurka," by Chopin, is in its way a masterpiece, not less in importance than the Polonaise in the Trio-Concert (Op. 56) of Beethoven, and the celebrated Polonaise in Spohr's opera of "Faust."

The Russian and Hungarian dances have been very rarely introduced in compositions of any value. Any one desirous of further information on this important subject may read Albert Czerwinski's "Geschichte der Tanzkunst," Forkel's "History of Music," and also an old English book entitled "The Dancing Master; or, Directions for Dancing Country Dances, with the tunes for each Dance, for the Treble Violin. 16th Edition. London, 1716."

E. P.—R.

THE OPENING OF THE INTERNATIONAL EXHIBITION.

As mentioned in our last Number, what is intended to be the first of an annual series of International Exhibitions was opened on the 1st of May. With the details of the ceremony our readers will doubtless be, long ere this article reaches them, familiar from other sources; and labouring as we do under the disadvantage, inseparable from a monthly journal, of being often much after date in our notices, we should have omitted to mention the event at all in this Number, had it not been for the special musical interest attached to it as an "Exhibition of Musical Art." After the preliminary presentations, procession, &c., had been gone through, the musical performances took place in the Albert Hall. The opening piece was the overture to *Der Freischütz*, performed with great spirit by the band under the direction of Sir Michael Costa. To this succeeded the four works specially composed for the occasion, each of which was conducted by its composer. First in order was a chorale by Chevalier Pinsuti, for unaccompanied choir, the words of which were written by Lord Houghton. The composition differs in no material respect from hundreds of other part-songs; and if intended to give an idea of the present state of Italian music, which may be characterised as *mild*, was well adapted to its purpose. It created but little effect. The piece which followed—a sacred cantata by M. Gounod, entitled "Gallia"—was a work of far higher order. As appropriate to the present state of his distracted country, the composer has selected a series of passages from the book of Lamentations, the Latin version being that which he has used. The work is in four movements, for soprano solo, chorus, orchestra, and organ. The opening chorus in E minor, "Quomodo sedet sola civitas," is almost funeral in its solemnity; and a similar character predominates throughout the two following movements, in which the solo voice is introduced alternately, and in conjunction with the chorus. But at the last movement, "Jerusalem convertere ad Dominum," a change to E major is introduced, and a climax of almost overpowering effect follows, marked alike by breadth of effect and richness of orchestration. We are inclined to consider this the most successful sacred work of M. Gounod that we have met with. It was not unworthy of the occasion, and produced a great impression—the composer being enthusiastically recalled after leaving the orchestra. We must not omit to say that the solo part was sung by Madame Conneau, a French amateur, we believe.

German music was next represented by a spirited March, in D major, composed and conducted by Dr. Ferdinand Hiller. Though containing little or nothing that is absolutely new, this work is constructed with such perfect clearness of form, and instrumented with such entire

command over the resources of the orchestra, that its effect was thoroughly satisfactory. Dr. Hiller, as our readers are aware, is one of the most skilful and conscientious of living musicians, and probably no better representative of the music of his country could have been found.

On Mr. Arthur Sullivan, as the most prominent as well as the most promising of the rising generation of English musicians, devolved the arduous task of sustaining the reputation of his country; and we are happy to say that his cantata, *On Shore and Sea*, was by no means the least successful item of this most interesting concert. While we are at a loss to perceive the suitability of an Italian subject of the sixteenth century, or why Mr. Sullivan might not just as appropriately have set, let us say, the Ten Commandments, it is only just to add that the music is throughout characteristic, abounding in melody, thoroughly well written, and admirably scored. As the work will probably be heard elsewhere, we will defer a detailed notice of it to some future occasion. The solo parts were excellently sung by Madame Sherrington and Mr. Winn, and the reception of the whole cantata was most hearty. The overture to *Semiramide*, and the "National Anthem" (both conducted by Sir Michael Costa), brought this most interesting concert to a close.

AUBER.

THE death of Daniel François Esprit Auber, at the patriarchal age of eighty-nine, leaves a gap in the musical world that is not likely to be soon filled. Of the four great operatic composers of the present generation, but one—Verdi—now survives. Meyerbeer, Rossini, and Auber have all passed from our midst. Though several of the great musicians have lived to an advanced age—among whom we may name Handel, Haydn, Spohr, Cherubini, and Rossini, all of whom passed the allotted "threescore years and ten"—none has attained to the age of the composer of *Masaniello*. He was born at Caen, in 1782—some authorities say 1784, but we believe the former date is the correct one—of parents in good circumstances, and was destined by them for a mercantile life. But for this he felt no vocation; music was his great pleasure; and when his parents, during the revolutionary troubles, lost their property, he determined to devote himself to his favourite art. For this purpose he placed himself under Cherubini's tuition, having previously made several essays in composition, such as romances, trios, concertos for the violoncello, &c. His first work after completing his studies was a mass, a portion of which he subsequently introduced into *Masaniello*. In 1813 he produced his first opera, *Le Séjour Militaire*, in one act, which was unsuccessful. His second dramatic essay, *Le Testament et les Billets-doux*, shared the fate of the first; but his following operas, *La Bergère Châtelaine* (1820) and *Emma* (1821), in which his style was more formed and his originality more developed, proved more to the taste of the public. The first and best of his grand operas, *Masaniello* (*La Mulette de Portici*), was produced in 1828, and the scarcely less successful *Fra Diavolo* in 1830. Among the best of his subsequent works may be named *Le Domino Noir* and *Les Diamans de la Couronne*. In 1862 Auber composed an Overture (sometimes incorrectly called a March) for the opening of the International Exhibition held that year in London. This well-known work displays all its composer's salient characteristics—pleasing melody, piquant rhythm, and charming orchestration—in a high degree; and the same may be said of his last opera, *Le Premier Jour de Bonheur*, composed as recently as 1868. Through-

out the recent troubles in Paris, he remained in his favourite city, and there he breathed his last.

The complete list of his operas, not including those which he wrote in conjunction with others, is as follows : *Le Séjour Militaire* (1813), *Le Testament et les Billets-doux* (1819), *La Bergère Châtelaine* (1820), *Emma* (1821), *Leicester* (1822), *La Neige* (1823), *Le Concert à la Cour* (1824), *Léocadie* (1824), *Le Maçon* (1825), *Le Timide* (1826), *Fiorella* (1826), *La Muette de Portici* (1828), *La Fiancée* (1829), *Fra Diavolo* (1830), *Le Dieu et la Bayadère* (1830), *Le Philtre* (1831), *Le Serment* (1832), *Gustave* (1833), *Lestocq* (1834), *Le Cheval de Bronze* (1835), *Actéon* (1836), *L'Ambassadrice* (1836), *Le Domino Noir* (1837), *Le Lac des Fées* (1839), *Zanetta* (1840), *Les Diamans de la Couronne* (1841), *Le Duc d'Olonne* (1842), *La Part du Diable* (1843), *La Sirène* (1844), *La Barcarolle* (1845), *Haydée* (1847), *L'Enfant prodigue* (1850), *Zerline* (1851), *Marco Spada* (1852), *Jenny Bell* (1855), *Manon Lescaut* (1856), *La Circassienne* (1861), *La Fiancée du Roi de Garbe* (1864), *Le Premier Jour de Bonheur* (1868).

In estimating Auber's position among composers, it is most important to bear in mind that he is above everything French. Those who would measure him by comparing him with the great German masters, regard him from a point of view which not only does him an injustice, but renders themselves incapable of appreciating his excellences. He is as much the incarnation of French music as Weber, in the *Freischütz*, is of that of Germany. His compositions have the sparkling vivacity and the *esprit* (we are forced to use the French word for want of a suitable English equivalent) so characteristic of his nation. Depth of expression and sentiment is not his forte; hence, in spite of the great beauties of his *Masaniello*, we must say that comedy is the line in which he most excelled. Here his abundant melody, marked rhythm, and piquant instrumentation, are displayed to the best advantage. His comic operas may perhaps be not inappropriately described as "musical champagne"—delicious and exhilarating, though without much "body;" and it will be long, we think, before such works as *Fra Diavolo* and *Le Domino Noir* are banished from the stage. By his death France has lost her most brilliant musical star; and among French composers of the first rank he will ever hold a prominent place.

SIGISMUND THALBERG.

THIS great, and in his own style unrivalled pianist, who died at Naples on the 26th of April last, was born at Geneva on the 7th of January, 1812. He was a natural son of the Austrian Count Dietrichstein. At a very early age he came to Vienna, and received his first instruction on the piano from an obscure teacher in the city. Subsequently he was placed under Hummel, and he also studied the theory of music with Sechter. While still a boy he began to excite attention as a pianist, and in the sixteenth year of his age his first compositions appeared in print. In 1830 he made his first artistic tour through various German towns; he was appointed pianist to the Emperor of Austria in 1834; and the following year he went to Paris. Here he established his reputation, not, however, without a rival, as Franz Liszt was at the same time astonishing the musical world with his wonderful playing; and each of the artists had his party. Till 1837 Thalberg remained in Paris; he then returned to Vienna, gave concerts the following year in Germany, England, the Netherlands, and Russia, and subsequently visited Italy. In 1855 he went to Brazil, returned in 1856, and passed the summer of that year in Paris; he again crossed

the Atlantic in the following autumn, his destination this time being the United States. The brilliant success of his visit induced him to protract it till 1858, when he returned to Europe, and lived for some time in retirement on his property in the neighbourhood of Naples. In 1862 he again came before the public, giving concerts in Paris and London; and in 1863 he visited Brazil for the second time. From that date up to the time of his death he lived on his own estate, devoting himself chiefly to vine cultivation. He married a daughter of the eminent singer Lablache. His compositions, with the exception of two operas, *Florinda* and *Cristina di Svezia* (neither of which were successful), and a few songs, consist entirely of pieces written for his instrument. His playing was distinguished by the most perfect finish of execution, but above all by a power of singing on the piano in which very few have approached him. He played comparatively little except his own music, but in the performance of that he was unequalled. Of his general influence on his art we have spoken elsewhere.

BEETHOVEN'S TRIO, Op. 97.

BY LIEUT. H. W. L. HIME, ROYAL ARTILLERY.

THE five movements of Beethoven's trio, Op. 97, are the five acts of a tragedy, of the meaning of which there can be no doubt, as the composer himself explained it shortly before his death. In one of his sublimest moods, Beethoven took for his subject the overthrow of a virtuous man by adverse Fate.

The first of the five movements is an allegro, joyous but subdued,—Job feasting with his sons, but ever mindful to sanctify himself when the days of feasting are over. We are carried down a smooth gay stream of harmony, and the sounds we hear are those of sober joy, not riotous mirth. Following the allegro comes the scherzo, gayer and more sparkling still, where all goes "merry as a marriage-bell," and the melody bounds forward, "like childhood, laughing as it goes." Suddenly a deep sound strikes like a rising knell, and the trio, into which the scherzo glides like a murmuring rivulet merging into some hoarse torrent, mutters indistinct warning of approaching calamity. The warning is disregarded—it was but the wind sighing through the leaves, the waves breaking on the shore. On with the dance! The feast is renewed, the scherzo is repeated.

"But hark! that heavy sound breaks in once more,
And nearer, clearer, deadlier than before."

The Ides of March approach—again we hear the trio—and the notes of the violoncello, sinking lower and deeper, "with hollow harmony, dark and profound," presage a woe that is to come quickly.

At length the supreme hour arrives, and the unequal struggle is over. Unrelenting Fate overtakes the virtuous and the just, angels waft the spotless soul of a hero where the wicked cease from troubling and the weary are at rest, and his dirge is sung in strains of heavenly music. Whether we regard the melody of this movement in itself, or the wondrous skill with which the melody is varied and transformed, the andante remains for ever a surpassing triumph of genius. Like fitful gusts of wind this burst of lamentation rises and falls, passes from us and returns again, swells and dies away. We sit, we must sit motionless and silent before this grief, for it is very great.

"Art and eloquence,
And all the shows o' the world, are frail and vain
To weep a loss that turns their lights to shade.
It is a woe "too deep for tears" when all
Is left at once, when some surpassing spirit,

Whose light adorned the world around it, leaves
Those who remain behind, not sobb or groans,
The passionate tumult of a clinging hope—
But pale despair and cold tranquillity,
Nature's vast frame, the web of human things,
Birth and the grave, that are not as they were."

But let the dead bury their dead. Be he peer or peasant,
the world rolls on oblivious of the individual, and Nature,
though she regards the All, disregards the One—

"So careful of the type she seems,
So careless of the single life."

And so, by a daring stroke, Beethoven makes an abrupt transition from the key of D natural to the key of B flat, and transmutes the andante into a trivial, commonplace air, the humdrum of every-day life, the song of the unconcerned traveller, as he passes by the house where the master lies dead, and all within is mourning. If Time brought to the making of man a gift of tears, Grief bore a glass that ran. We must forget our grief, we must be-take ourselves to the ordinary duties of life, and remand our sorrow

"————— to memory's darkest hold,
If not to be forgotten—not at once—
Not all forgotten."

Yet who can

"————— minister to a mind diseased;
Pluck from the memory a rooted sorrow;
Raze out the written troubles of the brain;
And, with some sweet oblivious antidote,
Cleanse the stuff'd bosom of that perilous stuff
Which weighs upon the heart!"

In heaven, which is our home, all tears shall be wiped away from our eyes, and there shall be no more death, neither sorrow nor crying. But in this life of error, ignorance, and strife, Duty cannot always overcome Love; tears will gush forth betimes; and our secret grief may rise up in the silence of the night from the grave in which we have buried it, deep, deep. These things being so, Beethoven's great Tragedy fitly ends in a despairing presto movement, that cries with a great and exceeding bitter cry—

"O for the touch of a vanished hand,
And the sound of a voice that is still!"

Foreign Correspondence.

MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, May, 1871.

RICHARD WAGNER stayed a few days with us on his journey to Berlin. Our hopes to hear one or some of his operas here under his direction were not, however, fulfilled. Only on the 21st of April Wagner appeared at a rehearsal in the theatre, to hear his "Kaiser" March. The repetition of this work he directed himself, with his usual fire and energy. The march is nothing more or less than an occasional work speaking for itself, in which the means of an orchestra are used with excellent skill, but which does not own any really impulsive theme, characteristic ideas, or vigorous rhythm.

On the 6th of April, in solemn meeting, the annual distribution of prizes at the Conservatorium of Music to the best pupils took place. The laureates were Messrs.

Carl Philipp Ludwig Maas, from London; Paul Friedrich Moritz Klengel, from Leipzig; Joseph Sautier, from Freiburg in Brisgau; Wilhelm Ferdinand Grau, from Cassel; Alexander Kummer, from Dresden; Wil-

helm Hermann Carl von Kaulbars, from St. Petersburg; and Madame Laura Amelia Asham, from New York.

Of the gentlemen named, the following gave an excellent proof of much promising talent in the three public trial concerts of the pupils of the Conservatorium, which took place on the 1st, 6th, and 11th of May: Herr Ludwig Maas, from London, by the performance of the second and third movements of the E minor concerto by Chopin; Herr Paul Klengel, from Leipzig, by performing Spohr's D minor concerto (first movement); and Herr Sautier, by the very successful rendering of Liszt's piano arrangement of the organ fugue in A minor by Bach.

At these trial concerts we also point out, as a very excellent performance, the rendering of Schumann's piano concerto (second and third movements), by Herr Jacob Kwast, from Dordrecht (Holland). Also Herr Kummer, from Dresden, and Herr Edouard Goldstein, from Odessa, showed in their performances already a great degree of artistic ripeness. Herr Kummer played the second and third movements of Beethoven's violin concerto with excellent tone, certain mechanism, and musical understanding. Herr Goldstein played the second and third movements of Beethoven's E flat concerto with full, powerful touch, artistic certainty, and good expression.

By all the performances of the pupils was shown the earnestness of truly pure artistic aspiration, which does great honour both to the masters and pupils of the institute. The steady increase of pupils of the Conservatorium which has taken place for years, has made it necessary to enlarge the staff of teachers. For instrumentation and orchestral composition, harmony and counterpoint, Herr Musikdirektor S. Jadassohn has been appointed, and for harmony and pianoforte, Herr Dr. Kretschmar. Herr Jadassohn, known as director of the Euterpe Concerts, as well as composer of numerous choral and orchestral works (symphonies, overtures), has entered his post on the 15th of May.

The Opera brought, besides repetitions of Wagner's Operas *Meistersinger* and *Lohengrin*, the *Vampyr* by Marschner, and *Judin* by Halévy. The title-role in *Vampyr* is not particularly suitable to the individuality of our in other respects highly distinguished baritone, Gura. His voice, full and soft, rather of a lyrical, elegiac nature, cannot produce the whole glowing infernal effect, as Marschner desires it. Very excellent was the performance of the *Judin*.

Our Opera will now have to do without its brightest star for some months. Frau Dr. Peschka-Leutner will commence her holidays, which will last pretty well the whole of the summer. Also Herr Gura will, in all probability, leave the house soon. How and in what manner the direction of the theatre will fill up these gaps, we are not yet able to say. We believe we may at first expect to have a series of more or less interesting performances of visiting artists.

Frau Peschka has, on the 14th of April, assisted at a concert in Berlin, for the benefit of the Augusta Hospital. She sung the first air of the "Queen of the Night" from the *Zauberflöte*, and Adams' Variations, "Ah, vous dirai-je, Maman." With rare unanimity the Berlin critics pay the highest praise to this truly excellent singer.

The opera *Frithjof*, by Bernhard Hoppfer, has, in the second week of April, been performed for the first time at the Royal Opera House in Berlin. Praised is the certainty of the composer in making use of the technical means of the art. The work has met with a favourable and honourable reception by the public and the critics; but of frequent repetitions, the true tests of fitness of life of an opera, we have as yet heard nothing.

Richard Wagner gave, on the 5th of May, a grand con-

cert at the Opera House in Berlin, and was received with enthusiastic rejoicings; with marks of honour of every description, laurel wreaths and bouquets, he was, so to say, overloaded. The whole of the Court was present. The performers were an orchestra of 120 musicians, and the theatre chorus, swelled by the members of Stern's Singakademie. As soloists, assisted the ladies, Von Voggenhuber and Brandt, and Messrs. Beetz, Fricke, Schelper, and Wowarsky. The concert was opened with the Kaiser March, which had to be repeated at the end to satisfy the wishes expressed from all sides. Then followed Beethoven's c minor symphony the prelude to *Lohengrin*, the last scene from *Walküre*, *Wolans Abschied*, sung by Herr Beetz, and the finale of the first act of *Lohengrin*. The rendering of all these works under the direction of Richard Wagner is praised as very excellent.

In Bremen, at the ninth private concert, the third, well known as the finest, part of Schumann's Music to *Faust*, was performed, with the assistance of the famous baritone, Stägemann. Considering the great difficulties which the performance of this work offers, we can only give it high praise, if concert institutes endeavour to render this deep, beautiful work full of thought, which even in Germany has not yet found the general propagation it deserves.

At Dresden, Riedel's Society, from Leipzig, gave a concert for a charitable purpose, and the performances of this excellent chorus and its director have also met there with recognition on all sides.

At Hamburg the Philharmonic Concerts finished their annual cyclus with a concert, which gained a particularly festive importance through the presence of the Leipzig Gewandhaus Kapellmeister Carl Reinecke. Herr Reinecke directed his *Frieden's-Feier* Overture and the c minor symphony by Beethoven, and played Mozart's d major concerto in his well-known truly classical style. Loud acclamation and recall made it known to the excellent artist how well he was appreciated as composer, director, and pianist.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, 15th May, 1871.

THE last weeks of our season brought out some more concerts worth mentioning. The most interesting evening has been the third concert of the Singakademie. The first part, containing only Schubert, began with his "Gebet" (Du Urquell aller Güte), Op. 139; after this well-known beautiful composition were produced some smaller works, never performed before—that is, two little songs from the Wittczek collection; a cantata, written in honour of the famous singer, Vogl, Schubert's friend; and three Clavierstücke, one an allegro vivace, recently published by Rieter-Biedermann. On the whole, these compositions are more fit to be heard in private circles. Time is money—that is, it is precious—and so it would have been better this time to have spent the whole evening for the "new" oratorio, *L'Allegro ed il Pensieroso*, instead of omitting ten numbers and shortening a good deal of the rest. But in any case we had to be thankful also for what was offered. It is in a short time the third oratorio by Handel, whose acquaintance we owe to that society. As *Acis and Galatea*, so was also *L'Allegro* first produced with accompaniment of the piano, the solos being in proper hands. Two years ago Mdle. Enequist sang the air, "Sweet Bird," in one of the Gesellschafts-concerts; that was all that Vienna had heard till now of

this oratorio. I remember to have assisted at a performance in St. James's Hall; Herr Otto Goldschmidt conducted, and Mdme. Lind-Goldschmidt sang the soprano part. To be just, I found that the whole audience looked on it as a novelty, being the result of the never-ending repetitions of always the same oratorios. Where are *Deborah*, *Semele*, *Salomon*, *Jephtha*, *Athalia*, *Esther*, *Belshazzar*, *Joseph*, *Susanna*, *Theodora*, *Hercules*, *Joshua*?—are they not worthy to be produced? This by-the-by. To return to the actual representation: it was a treat to hear that fresh and vigorous composition, and to see at the same time how well it was appreciated. The numbers which made a particular impression were the chorus, "Haste thee, Nymph;" the airs, "Sweet Bird," "Oft on a plot of rising ground;" air and chorus, "Or let the merry bells ring round." Of the second part about two-thirds were omitted. The last three numbers, beginning from "There let the pealing organ blow," were of really great effect—the chorus full of grandeur. By so many abridgments the whole performance looked more like a successful experiment, which, I trust, will lead to an execution of the whole work, and with orchestra. The last Gesellschafts-Abend of the Orchesterverein was again a feast for the musical friends. Suffice it to give the programme itself: Overture, *Alceste*, by Gluck; concerto in G minor by Handel, arranged for violoncello with orchestra (Herr Röver); concerto in F major, for piano and two flutes concertante, by Bach (Herr Epstein); Lieder Cyclus, "An die ferne Geliebte," by Beethoven; three songs ("Erlkönig," "Lindenbaum," by Schubert, "Frühlingsnacht," by Schumann), and one of the Salomon symphonies by Haydn. Herr Hill from Schwerin, who was so famous in the *Creation* and *Matthäus-Passion*, proved himself also an excellent Lieder-sänger. The Conservatoire arranged an opera evening—that is, scenes from the operas, *Nachtlager in Granada*, *Lucia*, and *Figaro's Hochzeit* (first act). The little theatre which was erected in the concert-room looked pretty, and the whole performance gave credit to the studies of the pupils in that branch. It is said that in future this institute will be supported by the government with ten thousand florins a year, instead of three thousand (the similar institute in Prague, with five thousand). Hellmesberger gave his two last quartett-soirées, which this winter came out very irregularly. It is to be hoped that the evenings once so famous will maintain their reputation. Herr Debrois van Bruyck, a scientific writer on music, gave two concerts to produce some of his last compositions. The numbers in which he excelled most were a series of songs from Hariri-Rückert's "Makamen," in which particularly he took as models the compositions of Tomaschek and Löwe. Herr Popper, member of the orchestra of the Opera, gave a concert, in which he performed two concertos for violoncello by Ekert and by Servais, and a sonata by Corelli. He is a richly-gifted artist, and may be ranked at the same value as Signor Piatti. A very successful concert was that of Robert Heckmann, concertmeister from Leipzig. His tone is brilliant, the intonation faultless, the technical execution and rendering of the different styles deserves the highest praise. He played prelude and fugue in G minor by Bach, a sonata by Handel, fantasia by E. Stockhausen, and joined in Schumann's trio in d minor for piano (piano and violoncello well performed by Professor Door and L. Spitzer). The audience spent much applause, and left the room very satisfied. I think we shall hear again of this talented artist.

To give an account of the Opera is to give a list of visitors in a grand hotel. We count about thirty *Gastspiele* in the space of a month. The most trouble is caused by the tenor rôles. Herr Walter is travelling in the German

Empire; Labatt became suddenly ill, recovered, but must be spared for *Rienzi*; the whole burden lay, therefore, on the shoulders of Müller and Adams, the latter still figuring as guest. Meantime Herr Sontheim from Stuttgart arrived, and after paying his tribute to the Vienna climate, he commenced a short series of representations with Eleazar, his favourite rôle. He received much applause, and his appearance filled the theatre; but it cannot be denied that he had to struggle with the immense space of the house, which discovered more than ever his principal evil—a short breath. Of the whole number of guests Mdle. Emmy Zimmermann, from Dresden, was the most fortunate; she sang with great effect the rôles of Elsa, Margarethe, Alice, Senta. Her voice is a soprano of charming euphony; method, intonation, pronunciation leave nothing to desire; her personality, also, is very favourable for the stage. Herr Hill was as Figaro (in Mozart's opera) and Valentin not so fortunate as before, but as Jacob, in Mehul's *Josef*, he was again the accomplished artist. Herr Schröter, from Schwerin, was expressly invited to sing Rienzi, but after having performed Josef, his voice being agreeable but small, he found it better to renounce the honour of representing the rôle of a hero, and so he returned home. *Rienzi*, our sea-serpent, is now fixed for the 25th of this month, with Labatt in the title-rôle. The ladies, Therese Singer and Elise Löffler, both from Wiesbaden, and Johanna Trousil, were only of ephemeral interest. Frl. Singer has much talent, but wants cultivation; Frl. Löffler had once a good voice, now being ruined by a bad method. Herr Adams shows in every rôle the conscientious artist; unfortunately his unsympathetic voice cannot follow his good intentions. Nevertheless, he had many good moments as Lohengrin, Faust, Prophet, and Raoul. The programme of the Opera from the 15th of March to the middle of April shows twenty-five evenings, with eleven composers, and nineteen different operas—*Masaniello*, *Lohengrin*, *Tell*, *Fliegende Holländer*, *Judin*, *Freischütz* (each twice), *Postillon*, *Don Juan*, *Zauberflöte*, *Figaro's Hochzeit*, *Faust*, *Robert*, *Prophet*, *Hugenotten*, *Afrikanerin*, *Fra Diavolo*, *Masaniello*, *Maskenball*, *Troubadour*, *Josef und seine Brüder* (each once).

Meantime we have also a short series of Italian operas, a diminutive Italian "season" in the Theater an der Wien. The impresario Sig. Pollini and his company, with Mme. Desirée-Artôt, Signori de Padilla, Minetti, Ronconi, Bossi, performed the operas *Il Barbiere di Siviglia*, *Don Pasquale*, *La Figlia del Reggimento*. The first one was repeated twice, and particularly well represented by Artôt (Rosina), De Padilla (Figaro), Ronconi (Basilio). This opera was not heard since the year 1866, when it was performed in the Kärnthner-Theater, with Artôt, Everardi, Calzolari, Zucchini. Voice and verve of Mme. Artôt have, if possible, still gained; she sang as an interpolated song a Mandolinata by Palladile, which pleased much, and "Il piacere" by Balfe. *L'Elisir d'amore* and *La Traviata* will be performed these days, and then the Italian dream is over.

The death of Sir John Herschel makes me remember a notice of Haydn in his Diary, where he gives a description of his visit on the 15th of June to William Herschel, in Slough, when he says expressly: "His wife, of forty-five years, delivered him this year, 1792, a son. This son, the only one, born on the 7th of March, was then three months old when Haydn stood at his cradle." (*Vide* "Mozart and Haydn," by C. F. Pohl, II., pp. 206 and 363, where a poem is copied, "Address to the Star," probably the only one which Herschel has ever published.)

Reviews.

Salve Regina. For Chorus and Solo Voices, with accompaniment of Stringed Orchestra and Organ (or Oboes and Bassoons). Composed by JOSEPH HAYDN. Full Score and Vocal Score. Leipzig: J. Rieter-Biedermann.

WITH respect to the origin and history of this interesting composition, we are unable to give our readers any information. A prefatory note, giving an account of the source from whence the work was obtained, would have been welcome; but as none such is afforded by the publisher, we must await the publication of Herr Pohl's forthcoming work on Haydn, which will probably elucidate the matter. Judging from the music itself, we are inclined to consider it rather an early work. It much resembles in style its composer's *Stabat Mater*, and is more in the somewhat antiquated style of the Italian church writers of the last century, than in the lighter manner which we are accustomed to look on as the characteristic of Haydn's ecclesiastical music. The organ part is somewhat peculiar in its treatment. The instrument is used throughout, not in sustained harmony, but in solo passages, such as are to be found in the slow movements of Mozart's pianoforte concertos. A similar employment of the instrument is to be met with in some parts of Haydn's little-known Mass in E flat. The oboes and bassoons (as explained in a foot-note) are simply intended as a substitute for the organ when the latter is not obtainable. The opening movement of this work is an *adagio* in G minor. After a symphony, in which the chief prominence is given to the organ, the strings having little but accompaniment, the solo quartet enters, with a most novel and unexpected effect on the chord of E flat, instead of G minor. The voices in this opening quartet are accompanied merely by the strings, the organ entering with short "interludes" between each of the vocal phrases. At the thirty-third bar, the chorus enters for the first time with the word "Salve" on the chord of E flat—the effect of the chord on its repetition being no less striking than at its first appearance. A charmingly melodious passage in B flat follows at the words: "Vita, dulcedo, et spes nostra, salve." The interest excited by the opening portion of this movement is fully maintained to its close; but we must forbear to dwell on all the details. A very fine cadence for the chorus, *piano*, in E flat, leads to the following movement, an *allegro* in C minor, "Eja ergo." Though interesting, the music is perhaps less attractive than the preceding *adagio*, being somewhat more antiquated in style. A short tenor recitative, "Et Jesum benedictum," leads to the final chorus, "O clemens, O pia," an *allegretto* in G minor, which opens abruptly with the chord of the diminished seventh. The whole of this finale is admirable; the voice parts are full of melody, and the symphonies for the organ abound in graceful ornament. The *pianissimo* close in the major is most effective. We can cordially recommend the whole piece to lovers of sacred music—the more readily as it will probably give many a new idea as to the versatility of old "Papa Haydn's" style.

Kaiser-Marsch, by RICHARD WAGNER. Full Score.

Ditto, arranged as Piano Duet, by HUGO ULRICH.

Ditto, arranged as Piano Solo, by HUGO ULRICH. Leipzig: C. F. Peters.

ANY music that Richard Wagner writes is sure to possess a certain amount of interest for musicians; for however much opinions may differ as to the value of his musical theories, or the rank to which he is entitled as a composer, few will deny that he is a man of real power, and an original thinker. That he is often eccentric, no one will dispute; that he is thoroughly in earnest, is, we think, equally incontrovertible. The "Kaiser-marsch," written to celebrate the recent German victories, is, it is to be presumed, in the composer's latest style; and after both studying the score carefully, and hearing a very fine performance of the work at the Crystal Palace, we are bound to record our conviction that it is not, as a whole, successful. It is written for an enormous orchestra—the score being on twenty-six staves—and the instruments of percussion are used with such want of moderation, that in some places the noise is almost intolerable. The march opens with a bold and broad subject for the full orchestra, in B flat. After a vigorous passage for the strings in unison, leading up to a *tutti fortissimo* and a pause on the dominant seventh, the principal subsidiary subject is introduced. The melody is given to the wood instruments, *piano*, and in its general character somewhat resembles one of the chief phrases in the march from *Tannhäuser*. It is interrupted by the first line of the well-known choral, "Ein feste Burg;" and from this point Wagner seems to lose himself, and his music, so to speak, "gets into a fog." For the next twenty pages of the score, there

is nothing but confusion. There are beautiful snatches of melody, but they are so interwoven one with another, and in some parts so overloaded with accompaniment, that the effect in performance is most unsatisfactory. Expectation is continually roused, and as constantly disappointed. Towards the end of the march, however, the music becomes more intelligible, and when the choral is introduced for the last time, against a powerful counterpoint for the strings in unison, the effect is really imposing. The march concludes with a resumption of the opening theme, to which an *ad libitum* chorus part is now added, intended to be sung by the audience in unison, on special occasions. The great fault to be found with the work is the want of clearness of form. The instrumentation is very brilliant, though, as already mentioned, in some parts extremely noisy; the ideas are original, and often striking; but the ineffectiveness of the march as a whole proves, what some modern composers too often disregard, that nothing is to be gained, but everything to be lost, by inattention to musical form. The arrangements by Ulrich for the piano are (like all other arrangements of his that we have seen) about as well done as is possible. That for four hands gives a very good idea of the whole. The solo arrangement is necessarily less effective.

Franz Schubert's Songs. Edited by E. PAUER. Book II. Winter Journey (Die Winterreise). London: Augener & Co.

In the February number of the RECORD, we noticed the publication of the "Schöne Müllerin" of Schubert, in a new edition, under the supervision of Herr Pauer. We are glad to announce the continuation of the series, by the issue of the perhaps less known, but not less beautiful, "Winterreise." In its general character, this set of songs is much more melancholy than the "Maid of the Mill"—no less than fifteen out of the twenty-four numbers being in a minor key; but such is the exhaustless variety of melody and accompaniment, that no feeling of monotony is induced thereby. Among our own special favourites we may mention the "Good Night" (Gute Nacht), "The Linden Tree" (Der Lindenbaum), "Retrospect" (Rückblick), "The Post" (Die Post)—probably the best known of the series—"The Village" (Im Dorfe), and last, and perhaps best of all, "The Wayside Inn" (Das Wirthshaus), a song which nobody but Schubert could have written. The adaptation to English words is exceedingly well done, and particularly commendable for its fidelity to the original German. We have only to add that the book is a marvel of cheapness—the whole collection being published for the ordinary price of a single song.

Trois Marches pour le Piano (1, *Marcia giocosa*; 2, *Marcia elegiaca*; 3, *Marcia scherzosa*), par FERDINAND HILLER. Op. 55. London: Augener & Co.

ALL Dr. Hiller's music for the piano which we have met with is distinguished by the same general characteristics—clearness of idea, good thematic treatment of his subjects, and a thorough knowledge of his instrument. His invention is not on a par with his knowledge; still, though his first thoughts are often slightly dry, the way in which they are handled is always musicianly. Of these three marches we like the third best. The second in its commencement has a slight resemblance to Chopin's "Marche Funèbre." Both the first and third are decidedly out of the common "rut" of marches; and if it is considered how difficult it is to do anything really new in this form, it is no slight credit to the composer to have avoided the beaten track. As they are all tolerably easy, they will be found very useful to teachers.

Dance Themes for the Pianoforte, by FRITZ SPINDLER. Six numbers. London: Augener & Co.

SEVERAL of Herr Spindler's small pieces for the piano have attained considerable popularity; and these six little dance themes will do no discredit to their author. They are all very simple and unambitious; they are each only two pages long; and it is far harder to write a piece of two pages, that is worth playing, than to compose an effective piece of double that length. As may be inferred from the title, they are chiefly distinguished by their marked rhythm; but they are all full of intelligible melody. The six numbers are respectively a polonaise, a tyrolenne, a polka, a mazurka, a waltz, and a galop. Being very easy to play, they can be heartily recommended for beginners—a class of pupils for whom, as most teachers know, there is often considerable difficulty in finding suitable music.

Six Marches, Transcribed for the Pianoforte by G. J. VAN EYKEN. London: Augener & Co.

THIS series of marches includes a "Marche Fantastique" by Chopin; the same composer's "Marche Funèbre;" a march by Mendelssohn, adapted from his Capriccio, Op. 22; the march from Spohr's great symphony, "Die Weihe der Töne;" and two marches by Wagner—the well-known one from *Tannhäuser*, and the graceful wedding-march from *Lohengrin*. They are all effectively arranged, with special regard to the convenience of the player, so as to be quite within the reach of ordinary amateurs. As musical "purists" we should be inclined to object to the arrangement from Mendelssohn's Capriccio, in which the second subject of the allegro does duty as the theme of the march, while a portion of the introduction, considerably altered, is made use of as the trio; still Mr. Van Eyken may argue that the piece has been previously published in a similar form; and we must in justice to him say that, if we leave out of consideration the composer's original intentions, the piece in this shape makes a most spirited and capital march—one that is likely to be by no means the least popular of the series.

Spring Song (Frühlingslied), for the Pianoforte, by G. J. VAN EYKEN, Op. 20 (London: Augener & Co.), is a pleasing and melodious little drawing-room piece of moderate difficulty, with here and there a touch of Mendelssohn about the style.

Scherzo Giojante in E flat; *Scherzo, nello Stile Napolitano*, in Re minore, by FRANZ M. D'ALQUEN (London: Wood & Co.), are two really capital pieces, ranking among the best we have yet seen from Mr. D'Alquen's pen. Of the two we rather prefer the former, as the latter reminds us somewhat of the scherzo of Beethoven's Choral Symphony. In both the subjects are not only well chosen, but well treated. Like all their composer's pieces, they require much attention to touch and phrasing to do them justice, and are therefore particularly useful as teaching-pieces.

Prelude and Gavotte for the Pianoforte, by CHARLES SALAMAN, Op. 47 (London: Lamborn, Cock, & Co.). The old dance-forms so much affected by composers of a hundred years ago are now so neglected, that it is quite a novelty to meet with a genuine Gavotte among modern publications. Mr. Salaman, who is well known as an earnest student of the older masters, as well as a most talented and conscientious artist, has succeeded to perfection in his reproduction of the old style, and has produced a charming piece which will well repay for the trouble of practising it. Though in an antique form, the music is by no means old-fashioned. Those players who are accustomed merely to the scales and arpeggios which form the staple of so much modern piano-music, will find the chords and holding notes somewhat troublesome; but any who are familiar with really good music will play it without any great effort.

Rondo for the Pianoforte, by WESTLEY RICHARDS (London: Lamborn, Cock, & Co.), is a well-written piece, which, however, we think it a mistake to call a *Rondo*, as the form of that kind of movement is by no means clearly preserved. The passage-writing is good, and the piece will afford useful practice.

March of the Choristers, by ALFRED B. ALLEN (London: Novello, Ewer, & Co.), is a piece about which we have nothing particular to say, for the simple reason that it says nothing particular for itself.

Marche Militaire, par F. SCOTSON CLARK (London: Augener & Co.), lies before us in three forms—for piano solo, piano duet, and organ. When we say that it is a worthy companion of the same composer's "Marche aux Flambeaux," we have probably said enough to induce Mr. Clark's numerous admirers to order it at once.

"Violets again;" "Love in my Bosom like a Bee," by J. L. ELLERTON, are a part-song and a madrigal—the former for three, the latter for six voices—by one of our most accomplished amateurs. Of the two we much prefer the part-song, as the madrigal, though very clever and well written, is (like a very large number of the older madrigals) somewhat dry.

Watch and Pray, Anthem for four voices, by WILLIAM LOCKETT (London: Novello, Ewer, & Co.), has the great merit of avoiding the commonplace. Mr. Lockett has set his words with true musical feeling, and as the whole anthem is very easy, it will be available in any church where there is even a tolerable choir.

A Summer's Night, Song, by J. HART GORDON (London: Hutchings & Romer). This song is announced on the title as "Sung by Mr. W. H. Cummings." We are sorry for Mr. Cummings!

A Serenade, composed by THEODORA (London, R. Cooks & Co.), is decidedly superior to the average of amateur songs. This is in itself such very feeble praise, that we must add that it has

a pleasing if not strikingly original melody, and that the accompaniment, happily, is correctly written.

Soft, Soft Wind, Song, by CLEVELAND WIGAN (London: Novello, Ewer, & Co.), is a simple and very charming little contralto song, with an elegant melody, tastefully harmonised. It is not by any means difficult, and can be most heartily recommended.

Thou art Gone to the Grave, Sacred Song, by EMILIO PIERACCINI (Bristol: A. Dimoline), is a flowing song with a violoncello obligato. The composer's imperfect acquaintance with the English language has caused him to give a false accent to the words in the last bar of page 2.

MUSIC RECEIVED FOR REVIEW.

Beringer, Oscar. Six characteristic pieces for the piano. (London: W. Czerny.)

Green, Joseph. The Tritone, a Method of Harmony and Modulation. (Novello, Ewer, & Co.)

Milburn, R. M. Hymn Tunes. Part 1. (Novello, Ewer, & Co.)

Naish, Frank. "I saw thee Weep." Song. (Duncan, Davison, & Co.)

Concerts, &c.

CRYSTAL PALACE.

MR. MANNS' benefit concert, on the 29th of April, was, we are sorry to have to say, a feeble conclusion to a most interesting series—one unworthy alike of the reputation of the Saturday Concerts, and of their justly-esteemed conductor. The principal feature in it was the first performance of a new cantata, *Fair Rosamond*, by Mr. Joseph L. Roedel. Mr. Roedel has been singularly unfortunate in his libretto; the author of which, besides making use of such curious expressions as—

"O worse than crownless is the queen
With whom this knowledge maketh lair,"

seems especially addicted to what an American writer has happily termed "ornamental blasphemy." Such lines as—

"God brand thee for the wage of sin,"

and—

"Out, Devil! Thou, thou art the storm,"

are, we submit, offensive from an artistic point of view, to say nothing of any other considerations. The music of the cantata is flowing and full of tune; but we intend no disparagement to the composer, in saying that the work is not of a sufficiently high order of genius to form a fitting close to a series of performances which have included the masterpieces of Beethoven, Mendelssohn, and Schumann. The principal vocalists were Madame Sherrington, who was very successful in her scene, "O worse than crownless;" Miss Helen D'Alton, who sang the one song allotted to her, "Lilies ta'en from loving hands," with much taste; Mr. Sims Reeves and Mr. Patey, both of whom, we need not say, did full justice to their respective parts. The lively chorus, "O save you, gallant gentlemen!" pleased so much as to obtain an encore; and the whole work, which was conducted by the composer, went with a spirit and accuracy with which, we should think, he must have been fully satisfied. Mr. Manns being unfortunately absent from illness, the remainder of the programme was conducted by Mr. Wedemeyer—the assistant-conductor of the band—in a most efficient manner. It included the overture to *Oberon*, which opened the concert, Schubert's unfinished symphony in B minor, vocal music by Mdme. Sinico and Signor Borella, and Wagner's new "Kaiser-marsch" as a finale. As we have spoken of this work at more length in another column, it will be sufficient now to say that, though played to perfection, it failed to make any great effect on the audience. We must not omit to notice that Mdme. Goddard played, in her own exquisitely finished manner, Thalberg's grand fantasia on *Don Giovanni*. The whole concert, which was far too long, lasted two hours and three-quarters.

During the past month, the "Summer Concerts" have taken the place of the "Saturday Concerts." As the interest of this series depends more on the performers than on the works produced, it will be sufficient to say that the chief artistes of the opera have made their appearance, and that the programmes have included the most favourite and popular pieces of their repertoire.

For the 27th ult. (after our going to press) a Concert-Recital of *Fidelio* was announced, with a strong cast, including Mdme. Titiens as the heroine.

ORATORIO CONCERTS.

THE sixth and last concert of the present series took place at St. James's Hall on the 5th of May. The programme was of unusual interest, as it included Beethoven's great *Missa Solennis* in D, and the same composer's Choral Symphony. The latter of these two works is to be heard tolerably often; but a performance of the mass in D is such a rare event, that Mr. Barnby deserves the hearty thanks of musicians for bringing it forward. He had previously produced it last year; but though it was most effectively given on that occasion, it was even more finely performed on the evening now under notice. Indeed, we shall probably be fully justified in saying that no such rendering of this colossal work has ever been heard in London. Not only were the vocal and instrumental parts presented as Beethoven wrote them—giving a faithful reproduction of the composer's ideas, instead of a mere caricature of them—but the enormous difficulties, both physical and mechanical, presented to the singers were overcome with an unflinching precision which we doubt if any other choir in London, except Mr. Leslie's, could have equalled, and which certainly none could have surpassed. To name but two instances—the trying upper B flat for the trebles in the opening movement of the "Credo," held for three bars and a half, was attacked with the utmost decision, and held throughout perfectly in tune; while the unvocal and almost impossibly difficult fugue "Et vitam venturi," which concludes the same portion of the mass, was sung without the least slip from the first bar to the last. Mr. Barnby may well feel proud of a choir which can sing such music in such a way. To speak in any detail of the work itself would far exceed the space at our disposal; to those who are unacquainted with it, any description would be inadequate, if not unintelligible; to others it would be superfluous. The extremely trying solo parts were admirably sung by Mdme. Cora de Wilhorst, Mdme. Patey, Mr. Lloyd, and Herr Carl Stepan, and the violin obligato to the "Benedictus" received full justice at the competent hands of Mr. Carrodus.

Of the Choral Symphony, which formed the second part of the concert, there is no need to say much. The performance was a very good one, the choral portion especially being far better rendered than is frequently the case. The soloists were the same as in the mass.

The series of concerts thus successfully concluded has been one of the best, in every respect, given in London during the present season. We trust that Mr. Barnby may be encouraged to continue them next winter, and that he will make further researches among forgotten or seldom heard works. Might we suggest, as worthy of his notice, Bach's High Mass in B minor, and his *Christmas Oratorio*? Cherubini's great mass in D minor, as well as his *Requiem*, would also be well worthy of a hearing.

The great pressure upon our space in this number compels us to make our record of concerts more than usually brief. We can only give an outline of the programmes of the most artistically important, among the many interesting musical events of the past month.

The Sacred Harmonic Society has given two concerts at the Albert Hall, on the 3rd and 17th of May. On both occasions Haydn's *Creation* was the oratorio selected for performance.

The programme of the fourth Philharmonic Concert, on the 8th of May, included Handel's Sixth Grand Concerto, in G minor, for strings—a revival of great interest—Beethoven's symphony in F, No. 8; Auber's Exhibition Overture, and Mendelssohn's to *Ray Blas*; Schumann's piano concerto, played by Mdme. Szarvady; and a concertino for double-bass, composed and performed by Signor Bottesini. The vocalists were Mdme. Regan and Herr Stockhausen. At the fifth concert (on the 22nd) the symphonies were Schubert in C, and Mendelssohn's Italian; and Mdme. Norman-Néruda played Beethoven's violin concerto.

The performance of Mozart's opera, *Idomeneo*, at the New Philharmonic Concert on the 24th, is too important an event to be dismissed with merely a line. Should our space permit, we will speak at more length about it in our next number. Meanwhile we must content ourselves with recording the event.

The second matinée of the Musical Union, on May the 2nd, introduced as a novelty Reinecke's pianoforte quartett in E flat, Op. 34, the piano part being played by the composer. The other works performed were Beethoven's quartett in B flat, Op. 18, No. 6; and Mendelssohn's quintett, Op. 87. Signor Sivori was first violin. At the third matinée, on the 16th, the quartetts were Beethoven's in D, Op. 18, No. 3, and Haydn's in C, No. 57. Schubert's trio in B flat was also played, Herr Jaell being the pianist.

Mr. Charles Hallé's Recitals are always among the most interesting events of the musical season, and the present series is by no means inferior to any preceding one. Mr. Hallé always introduces some speciality at these recitals. On three previous

occasions (if we mistake not) he has played through the whole of Beethoven's solo sonatas, while another year he performed Schubert's pianoforte works in their entirety. This year the feature of the recitals is the production by himself and M^{me}. Norman-Néruda of the whole of Beethoven's sonatas for piano and violin. Of these two are given each afternoon. Eight have at present been performed, and Mr. Hallé has also played, besides other solos, Schubert's sonata in A minor, Op. 42; the same composer's fantasia-sonata in G, Op. 78; Weber's Grand Sonata in A flat; and Clementi's sonata in G minor, Op. 34, No. 2. Of Mr. Hallé's playing, it is unnecessary to say a word. He is well known as one of the most finished and intellectual living exponents of classical music.

Our excellent pianist, Miss Agnes Zimmermann, gave a concert at the Hanover Square Rooms on the 27th of April, at which her playing was fully worthy of her high reputation. Her only solo was Schumann's enormously difficult and (though somewhat diffuse) very imaginative "Humoreske," which she played from memory, not only with unerring accuracy, but with a full appreciation of the composer's intentions. Miss Zimmermann also played, with Mr. Henry Holmes, Mozart's great sonata in A; and with Signor Piatti, a very clever sonata (MS.) of her own, for piano and violoncello, besides joining the two gentlemen in a capital performance of Mendelssohn's trio in C minor. Mr. Holmes contributed as a solo a very charming andante by Silas, which, by the way, was particularly well accompanied by Mr. Shedlock. The vocalist was Herr Stockhausen, who, besides other songs, gave a very graceful little "Lied" by Miss Zimmermann, "Morgen muss ich fort von hier," which pleased so much as to obtain an encore.

We have only space to mention the principal items of Mr. Walter Macfarren's capital matinées. At the first (6th of May) were performed Beethoven's sonata in G minor, Op. 5, No. 2, for piano and violoncello; a new manuscript sonata in A, for piano and violin, by Mr. G. A. Macfarren; and Mendelssohn's piano quartett in B minor; besides piano solos, by the concert-giver; and at the second, on the 20th, Schumann's piano quartett in E flat, Bennett's sonata in A, for piano and violoncello; and Beethoven's sonata in C minor, for piano and violin. The third matinée is announced for the 3rd instant.

Mr. Sydney Smith, well known as a popular writer of drawing-room pieces for the piano, has given the first two of a series of three recitals, at which he has proved that he is fully competent to interpret the works of the great masters, as well as to perform the lighter class of music usually associated with his name. The first recital we were prevented from attending, and therefore can give no account of it; but the second (on the 17th of May), besides several of Mr. Smith's brilliant and pleasing solos, comprised Mozart's lovely trio for piano, clarinet, and viola (Messrs. Smith, Lazarus, and Burnett), Weber's variations for piano and clarinet, and Beethoven's sonata in F, Op. 24 (Messrs. Smith and Henry Holmes). In all these pieces Mr. Smith displayed not merely finished execution, but correct taste. The date of the third recital is fixed for the 7th of June.

Musical Notes.

THE triennial Handel Festival at the Crystal Palace is announced to take place during the present month, on the following dates:—Friday, 16th, Rehearsal; Monday, 19th, *Messiah*; Wednesday, 21st, *Delving Te Deum* and Selection; Friday, 23rd, *Israel in Egypt*.

THE musical performances at the Albert Hall in connection with the International Exhibition, during the past month, have consisted exclusively, up to the time of our going to press, of performances by military bands, which do not possess sufficient artistic value to require a detailed notice in our columns. The Leipzig *Signale* states that Herr Lohr, of Szegedin in Hungary, has been selected as the Hungarian representative of organ-playing at the Exhibition. The same paper offers a very practical suggestion with respect to the Albert Hall, to the effect that in consequence of the exertion requisite for making one's self heard in it, vocalists should ask double fees for singing there!

SCHUBERT's great mass in E flat was performed on Whit-Sunday (we believe for the first time in this country), with full orchestral accompaniment, at St. Alban's Church, Holborn.

It is always pleasing to notice efforts for the diffusion of the best class of music. We are, therefore, very happy to mention that Mr. W. H. Grattann, of Torquay, is giving a series of performances, in which, besides other classical works, he is producing the entire series of Beethoven's piano and violin sonatas, in regular order. Such

attempts to raise the popular taste deserve cordial recognition and hearty support.

THE great Beethoven festival at Bonn, which was postponed last year in consequence of the breaking out of war, is now announced to take place in August next.

THE Belgian composer, M. Gevaert, has succeeded the late M. Fétils as Director of the Conservatory at Brussels. He has also been appointed "Maitre de Chapelle de la Cour," with a salary of 10,000 francs.

MR. ROECKEL's cantata, *Fair Rosamond*, recently produced at the Crystal Palace, was performed at Clifton on the 10th of May. The *Western Daily Press* speaks favourably both of the work, and of its reception by the audience.

TO CORRESPONDENTS.

CLEVELAND WIGAN.—Your article is under consideration.

WE have received another letter from Mr. Charles Lunn, of Edgbaston, which we have no room to insert, wishing to "set himself right with our readers." He explains that the licence he claims for performers is only that of altering music "for the sake of improving its objective oneness, but decidedly not for subjective purposes." We have much pleasure in giving our readers the benefit of his explanation.

TO CORRESPONDENTS.

All communications respecting Contributions should be addressed to the Editor, and must be accompanied by the name and address of the writer, as a guarantee of good faith.

The Editor cannot undertake to return Rejected Communications.

Business letters should be addressed to the Publishers.

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